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made clear why the development of the tonic vowel in Ger. SCAC, *eschac* should have differed from that of Arabic SCHAH, *eschès*.—No explanation is given of the *e* in the final syllable of *surent* (v. 12) and other 3d pl. pret. forms.—The development of initial Germanic *hr* to *r* (HRODLAND, *Rodlant*) is also unmentioned.—The explanation of the nasal *e* (p. 7, l. 3) does not cover the case of the preposition *en* (IN).—The origin of the dative-genitive "case-form of the per. pronoun *lui* is unexplained.—The use of *si* in the sense of *et* (to mark the transition), as in verses 391, 395, 500, 504, 697, etc., is not indicated in the vocabulary.—In giving the etymology of *vieil*, the hypothetical form *VECULUM* is not mentioned.

The following errata have been noted :

Page xii, note, read I for 4.

- " 5, l. 19, " pedre for pedre.
- " 5, " 23, " qued for qued.
- " 14, " 7, " §§ 56, 57 for §§ 55, 56.
- " 17, " 2, " mots for mois.
- " 25, " 23, " emperedor for enperedor.
- " 50, " 10, " 219 for 220.
- " 61, " 8, " 762 " 772.
- " 65, v. 1, " e " et.
- " 85, (caption) read 1680-1850 for 1600-1850.
- " 114, insert as caption (Vers 3705-3733.).
- " 117, col. 2, l. 8, read 455 for 454.
- " 124, " 2, " 8, " 65 for 64.
- " 135, " 2, read fesistes for fesist.
- " 138, under (Hardement), read hardemenz for hardement.
- " 151, " 4. Que, read qued for qued.
- " 157, " Tens " 416 for 116.
- " 158, " Umele " HŮMĚLEM for HŮMĚLEM.

E. L. RICHARDSON.

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A CONTESTED POINT IN THE INTERPRETATION OF TENNYSON'S "IN MEMORIAM."

TO THE EDITORS OF MOD. LANG. NOTES :

SIRS:—The allusion in the first stanza of Tennyson's "In Memoriam"—I speak of the poem proper, not of the Prologue—has been the subject of prolonged controversy among

Tennyson students and interpreters, in both England and America. It has been frequently explained as having reference to a familiar passage in Longfellow's "Ladder of Saint Augustine," and it is interpreted in accordance with this somewhat arbitrary conjecture by Morley in his 'Library of English Literature,' under "Poems of Religion." The impossibility of reconciling with certainty the respective dates of composition should exclude this supposition as unsustained by rational proof, and unscientific in its mode of seeking for the truth.

The question has been definitely settled, however, by Lord Tennyson himself, who in a brief but explicit letter to the writer, dated November 3d, 1891, says that the allusion is to Goethe, and refers to one of his latest utterances,—'From changes to higher changes',—as the suggestion or inspiration of this renowned stanza which has become engrafted into the very consciousness of English speech.

In the most recent edition of Bartlett's 'Dictionary of Poetical Quotations', the student will find Lord Tennyson's own comments upon the passage as expressed or conveyed to Dr. Gatty, the well-known author of a 'Key to In Memoriam.' The Poet Laureate regards the stanza in question as embodying and setting forth the very essence of Goethe's philosophic creed.

HENRY E. SHEPHERD.

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INTRODUCTION TO PHONETICS.

TO THE EDITORS OF MOD. LANG. NOTES :

SIRS:—There are a few points in Prof. Grandgent's very favourable review of my 'Introduction to Phonetics' in your February number, 1892, to which, with your permission, I should be glad to reply. The most important of these is the alleged stiffness of my English pronunciation, said to be "stiff almost to pedantry." Certainly, if I had not explained that I had judged it most convenient to use fixed forms for variable and weak words (p. 84), the pronunciation represented would be more than stiff, indeed quite impossible. It is only on p. 82 of Part ii, that I have given a specimen showing my pronunciation of weak and variable

words, but I hoped that I had guarded against misconception, for I have not only discussed these words pretty fully on pp. 76-85, but have expressly stated that

"To pronounce such (that is, weak) words always in their emphatic forms would be very strong and unnatural, and quite contrary to the genius of our language. In fact no Englishman could do it."

P. 78; see also p. 106. But as children and beginners in phonetics find it extremely difficult to analyse whole sentences and to write down correctly the weak forms of variable words (pp. 107 f.) I aimed at a style of writing which they could adopt without attempting this analysis, by simply spelling one word at a time.

In French such a method of spelling would be practicable, and Mr. Paul Passy is responsible for the French specimens. In like manner, Prof. Vietor is answerable for the German, where he has introduced the glottal stops less regularly in the more colloquial passages.

That long 'æ' is often heard in English I cannot deny. Long wide 'o,' as in *dog*, is also not infrequent, but I think that both are inelegant and ought to be avoided.

Prof. Grandgent concludes that because I pronounce *fairest* like *aorist*, there is a strong glide before the 'r' in both cases. On the contrary, there is no appreciable glide in either. See pp. 59, 60. And in the same way I pronounce simple 'ɔ' and not 'ɔə' before 'r' followed by a vowel, as in *story*. *Transition* I pronounce not with 'z,' but with 's.'

LAURA SOAMES.

Brighton, England.

TO THE EDITORS OF MOD. LONG. NOTES.

SIRS:—I would remind Miss Soames that I objected, not to any "alleged stiffness" in her own pronunciation, nor even to the "more than stiff" English of her texts, but to the discrepancy between her English and French systems of notation. I cannot see why the argument she adduces for English does not apply with equal force to the other language. However, I do not think it worth while to discuss at greater length what seems to me to be, at the worst, a slight blemish in an excellent book.

C. H. GRANDGENT.

Cambridge, Mass.

ROMANCE LANGUAGES.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Rather extensive personal observation and the examination of a large number of catalogues for the studies pursued at different colleges, have led the writer to conclude that the study of the Romance languages and especially literatures, is much neglected if not lightly esteemed in many institutions. An investigation of the facts which should clearly set forth the condition (amount, character, etc., so far as possible) of the study of these idioms and the wider circulation of the same, would be interesting and instructive, and could not fail to do much toward correcting the want of appreciation in which these studies are held in certain parts of our country. It does not seem improbable that the chief cause of the wide-spread neglect of these subjects, is the result of ignorance of their real value as a means of discipline, and of the extent, wealth and charm of their literatures.

Students are often less to blame for their neglect of these subjects than are persons, who have the shaping of their courses of study before they reach the time when these idioms are taken up. A carefully prepared lecture by the professor of Romance languages, or some equally qualified person, giving general notions of the wealth of the Romance tongues and of the importance of the Latin races, might contribute to arouse an interest in students whose attention had not before been called to these studies. As one of the most reliable and helpful aids to a presentation of the subject in outline, will be found a series of books on 'Zeiten, Völker und Menschen,' von Karl Hillebrand (Strassburg, Verlag von Trübner). 'Frankreich und die Franzosen' is now before me, and has been found to be a mine of information and suggestion.

EUGENE W. MANNING.

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BRIEF MENTION.

Part iv, Section i (*sār—swiðrian*) of the Bosworth-Toller 'Anglo-Saxon Dictionary' (Clarendon Press), just published, will disappoint students of Anglo-Saxon who have long